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M
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G4
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c.1

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WALTHER GMEINDL

Gesang der Idonen

Klavierauszug mit Text

op. 7



UNIVERSAL-EDITION

Nr. 7521

Meinem verehrten Lehrer und Freund Professor Franz Schreker



Gesang der Idonen

Eine Hymne

von

KURD LASSWITZ

(Aus dem Roman: „Sternentau“)

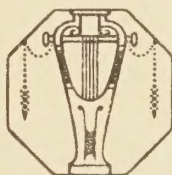
für Frauenchor und großes Orchester

von

WALTHER GMEINDL

op. 7

Klavierauszug vom Komponisten



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M
1544
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Gesang der Idonen

3

Eine Hymne von Kurd Lasswitz (aus dem Roman „Sternentau“)

Sehr ruhig (Mtr. ♩ = 5♩)

Walther Gmeindl, Op. 7

zwei *ppp* *Str. k. Fg.* *Gleichsp.* *p* *Hfe p* *z.H.*

NB.

NB. Die langen gebundenen Noten wiederholt (unregelmässig) anzuschlagen.

Hfe pp *Hrf. Hr.* *Br.* *Fl.* *sfz. pp*

sfz mf *Klar. pp* *70*

1 *Hfe p* *Klar.* *Str. Hr. Hfe Klar.* *Fl.* *I.V.C.* *Br.* *z.H.*

sfz

Handwritten musical score, first system. The notation includes treble and bass staves. Key markings include *8va*, *r. F.*, *Gliss.*, *Blak*, *Hfe*, *mf*, and *Klan*. The music features complex rhythmic patterns and dynamic markings.

Handwritten musical score, second system. The notation includes treble and bass staves. Key markings include *(♩ = 56)*, *vte*, *mf*, *Hfe gliss.*, *B.H.*, *6*, and *Fg.*. The music features complex rhythmic patterns and dynamic markings.

Handwritten musical score, third system. The notation includes treble and bass staves. Key markings include *sfp*, *Klan*, *6*, *2*, *4*, *3*, and *4*. The music features complex rhythmic patterns and dynamic markings.

Handwritten musical score, fourth system. The notation includes treble and bass staves. Key markings include *8va3*, *Cel.*, *Hr.*, *Subpp*, *mf*, *Str.*, *unmerklich bewegter*, *7.H.*, and *4*. The music features complex rhythmic patterns and dynamic markings.

Handwritten musical score, fifth system. The notation includes treble and bass staves. Key markings include *etwas zögernd*, *2*, *3*, *Str.*, *Op.*, *F.*, *b*, *3*, *Sfz*, and *Hfe.*. The music features complex rhythmic patterns and dynamic markings.

im Tempo (benegter)

mf *vlc.* *Hr.*

f *vlc.* *Hr.*

sub ppp

Fl. *mf* *vlc. pizz.* *L.H.*

Br.

mf espr.

pp *L.H.*

mf *Engl. H.* *Fag.*

A handwritten musical score on aged, yellowed paper. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The music features various notes, rests, and dynamic markings. The bottom staff is labeled 'B. Klar.' and the top staff is labeled 'Br.' at the end. There are some handwritten annotations and corrections throughout the score.

First system of musical notation. Treble and bass staves. Dynamics: *P* (piano), *mf* (mezzo-forte), *f* (forte). Instrumentation: *Vlc.* (Violoncello), *Hr.* (Horn). A triplets of eighth notes are marked with '3' and 'x'.

Second system of musical notation. Treble and bass staves. Dynamics: *pp* (pianissimo), *mp* (mezzo-piano), *cresc.* (crescendo). Instrumentation: *I vlc.* (First Violoncello), *r.H.* (Right Hand), *L.H.* (Left Hand). A triplet of eighth notes is marked with '3' and 'x'.

Third system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte). Instrumentation: *Hr. Vlc.* (Horn and Violoncello), *Vlc. & Mar.* (Violoncello and Maracas). A triplet of eighth notes is marked with '3' and 'x'. The tempo marking *♩ = 60* is present.

- *haltend* - - - - *Im Tempo!*

Fourth system of musical notation. Treble and bass staves. Dynamics: *pp* (pianissimo), *mf* (mezzo-forte). Instrumentation: *r.H.* (Right Hand). A triplet of eighth notes is marked with '3' and 'x'.

allmählich - - -

Handwritten musical score for the first system, featuring piano and strings. The score includes dynamic markings such as *mf*, *cresc.*, *ff*, and *p*. The tempo/mood is indicated as *etwas ruhiger.* (somewhat calmer). The instrumentation includes Horns (Hr.), Trumpets (Trp.), and Violins (vln.).

Handwritten musical score for the second system. The tempo/mood is indicated as *rit. molto* (ritardando very much). The score includes dynamic markings such as *cresc.*, *mp*, and *pp*. The instrumentation includes Horns (Hr.), Trumpets (Trp.), and Violins (vln.).

Handwritten musical score for the third system. The tempo/mood is indicated as *Sehr ruhig. (♩ = 56) etwas be-
wegter als zu Anfang.* (Very calm. (♩ = 56) somewhat more moving than at the beginning). The score includes dynamic markings such as *pp*, *f*, and *p*. The instrumentation includes Horns (Hr.), Trumpets (Trp.), Violins (vln.), and Strings (Str.).

(immer breiter!)

(8va)

8va.

Perc.

3

3

5

1.H.

2

Trp.

cresc. molto

2.H.

v.o.

Hfn. gliss.

(Pos.)

Sehr ruhig (auf und abwiegend) (♩ = 54)

Hbl.

etc.

8va

5 *mf* *Ulc. Fg.*

3

Hr.

3

Fg.

3

Hr.

3

etc.

mp. dim.

5

5

5

5

Gleichsp.

(Sehr ruhig) (niegend) (♩ = 54)

Sopran.

Wie auf dem

II. vl pizz f
cel.
Gleichsp.

Ob.

Br. solo

(p)

wei- ßen Was-ser des See's

(tr)

Fl.

Str.

pp Klar.

Vic.

Br. pizz.

im leich-ten Win- des

Fl.

I. vl. pizz

hfe

poro rit. - - -

spiel die Wel - te

Solo vl.

Fl.

Br.

I. vl.

6 im Tempo

Sop.

schwingt

All.

6 Wie auf dem wei- - - zen Wasser des See's

I. vl.

I. vl.

13

15

15

etwas zurückhaltend

im Tempo

So tau- den wir auf im leich- ten Win- des

p *vlc. pizz.*

poco rit.

im un- end- - - - - Li- den

mp wie auf dem

Spiel die Wel- - - - - le

Solo vl. *mp* *vlc.* *Br.* *Hr.* *Ive.* *Ser.*

im Tempo (unmerklich beneyter)

First system of the musical score. It includes three vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/8 time. The lyrics are: "Mee - re des wei - ßen Wasser des See's schwingt,". The piano accompaniment is marked *p* (piano) and *cresc.* (crescendo). It features triplets and arpeggiated figures. The first staff of the piano part has a *12* marking, and the second staff has a *13* marking. The piano part ends with a triplet of eighth notes.

(allmählich beneyter bis [7])

Second system of the musical score. It includes three vocal staves and a piano accompaniment. The vocal parts continue the lyrics: "Wer - den - den ; im leich - ten Win - so tau - den wir auf". The piano accompaniment is marked *p* (piano) and includes a *Str.* (string) section. It features triplets and arpeggiated figures. The piano part has a *3* marking. The piano part ends with a triplet of eighth notes. The piano part is marked *B. Klar.* (Bass Clarinet) and *Hfe.* (Horn).

Bewegter (♩ = ♩ ohne Punkt) der Triolen
(sehr rhythmisch) (♩ = 84)
des Anfangs.

15

sfz *sfz.* 7

sfz *sfz.* *p*
so tau - den wir

sfz. *sfz.*
den den.

7 Klar. Fl. *p cresc.*

Vlc. pizz.

auf im un - end

Es klar. I. vl.

B. Klar.

vl. Hfe.

First system of the musical score. The vocal line (soprano) begins with a rest, followed by a melodic phrase starting on G4, marked *mf*. The piano accompaniment consists of two staves. The right hand features a triplet of eighth notes (F#4, G4, A4) and a triplet of eighth notes (B4, C5, B4), both marked *mp*. The left hand has a triplet of eighth notes (F#3, G3, A3) and a triplet of eighth notes (B3, C4, B3).

Li - chen Mee

Second system of the musical score. The vocal line continues with the lyrics "so tau - chen wir auf:" and "re des Wer - den - den". The piano accompaniment continues with various textures, including triplets and sixteenth-note passages. Dynamics include *p* (piano) and *pp* (pianissimo). The system concludes with a *mf* (mezzo-forte) *espr.* (espressivo) marking.

so tau - chen wir auf:
re des Wer - den - den

so tau - - chen wir

pp
mf
espr.

im un- end - - -

im un- end - - -

auf im un-

mp *cresc.* *mf*

Klar

Vlc. pizz.

(Sehr wiegend)

li - chen Mee - re des

li - chen Mee - re des

end li - chen Mee - re des

gva. *(toto)*

Fl. Cel. Hfen.

P

Fl.

unmerklich zurückhaltend

Wer - den - den;

Wer - den - den; so

Wer - den - den;

pp *cresc.* *f*

10 12 12 12

wieder lebhaft

zu - den - wir auf

zu - den wir

p *cresc. (poco)*

Hfe. Vlc.

tau - chen wir auf - im un -

im un -

auf - im un -

p cresc.
Me piz.

8

mf end - li - chen Mee - re

mf end - li - chen Mee - re

mf end - li - chen Mee - re

gva

8

str. mp klar.

Br.

Handwritten musical score for "Die Lorelei" by Robert Schumann, Op. 13, No. 1. The score is in G major, 5/4 time, and consists of three systems. The first system shows the vocal melody (Soprano, Alto, Tenor) and the piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment, with the piano part featuring a prominent triplet figure. The score is handwritten in ink on aged paper.

immer bewegter

im un- end - - - - - li- chen

im un- end - - - - - li - - - - - chen

im un- end - - - - - li- chen

8 va

mf klar. 3

VI. 3

mf 3

Vl. Fl. 3

Plötzlich anhaltend,
Ruhig gehendes
Tempo (♩ = 66)

Mee - - - re des Wer - - -

Mee - - - re des Wer - - -

Mee - - - re des Wer - - -

8 va

mf 3

mf 3

pp 3

Gleichsp. cel. cresc. *pp*

sfz

den - den.

den - den.

den - den.

cresc. etc. bis *fff* vor 9

8va

8va

ppp cresc. I. Vl.

(Fl.)

Tiefe Glocke.

p

etc. cresc. bis *fff* vor 9

8va

(Hr.)

(cresc.)

(B. Kl.)

(cresc. sempre)

Hr.

ff

sfz.

gva

Harfen gliss.

(f) - (ff)

Pos. > ff

Pos. B. Tub. Fag. fff marc.

ppp sub. Hfe. akkorp. Cel. L.H. Vc. pizz. Harfe.

von hier ab - all. - mah. - zick. - übergehend - in -

Klar. (i.H.) 7 Fl. pp cresc. (poco) Vlc.

- - Festes, gehendes Tempo (etwas feierlich)
(♩ = 80)

Sopr. p Ein Gedank - he des Pla-ne

Br. p mp mf

ten auf-ge-regt vom Hauche des
 e - - wig wol-len-den,
 Menzopran.
 Ein Ge-
 dan - - re
 dan - - re des-pla-ne
 All:
 gra
 (mp) (mf)

Br.
 Klar. 3
 Trp. Pos.
 Trp.
 Sopr.
 M. Sopr.
 U.E. 7521.

10

Etwas breiter. (♩ = 72)

des pla - ne - - - - -

ten, auf - ge - regt vom Hau - che des

Ein Ge - dan - - - - - ke des Pla - ne - - - - -

(mf) Hr. Fl. Ob. (Hr.) 3 Br.

- - - ten, auf - ge - regt vom

e - - - wig Wol - len - den ; vom

- - - ten auf - ge - regt vom Hau - che des

I. u. E. Hr. B. Klar. Br. Hr.

First system of the musical score. It consists of three vocal staves and a piano accompaniment. The vocal parts have the following lyrics: "Hau - die des e -", "Hau - die des e -", and "wig Wol - len - den". The piano accompaniment features a complex texture with sixteenth-note runs and chords. The key signature has one flat (B-flat), and the time signature is 2/4.

Second system of the musical score. It continues the vocal and piano parts. The vocal parts have the following lyrics: "wig, e -", "wig, e - wig", and "des e - wig". The piano accompaniment includes parts for Horn (Hr.) and Clarinet (Br. Klar.) with dynamic markings like *mf* and *f*. The system concludes with a double bar line. The key signature changes to two sharps (F# and C#), and the time signature remains 2/4.

U.E. 7521.

Noch etwas breiter (♩ = 72)

Wig Cget.)
des e wig e

des e wig des e

V.O.
Br. Fl. ob.

dim. sempre, zurückhaltend
wig des e wig
(alle) (get.)
dim. sempre
wig wig
dim. sempre
wig e wig e wig
Trp. mf diminuendo (pp)

im Tempo ($\text{♩} = 84$)

Wol - len - den

Wol - len - den

Wol - len - den

11 *pp*

mf marc.

anhaltend.

Plötzlich breit. (♩ = 72)

mf espr.

zurückhaltend.

sfz pp

f

Etwas bewegt (♩ = 76)

8va
cel.
mf 3
2 Solo-Vl.
mf dolce 3
2 ged. Trp.
r.H.
pp subito
f
sf

zurückhaltend
Tempo wie zu Anfang des Stückes.
Hrfe.
Vic.
Hr.
Pne.

Alt.
(♩ = 66)
den Strahl der
Hrfe.
Vic.
Hr.
12
Trp. ged.

Son - - - ne spie-gelt und bricht die

ppp sub.

cel. *gva*

I. vl. Klar.

Vle. pizz.

Hf.

Mezzo Sopr.

den Strahl

wel - - - ze, dass rings - - um

Fl.

mf

vl. u. klar. *mf*

3mp

M. Sopr.

der Son - - - ne

leuch - - - tet und far - - - big

Alt.

gva

pp

mf

U.E. 7521.

Sopran.
mp
 Den Strahl der Son - - - - -

M. Sopr.
 spiegelt und bricht die Wel - - - - -

Alt:
 glitzert die nöh - - - - - ren - - - - - de Luft
 (gel.)
 (8va.)

Vlc. Hr.
mf

ne spie - - - - - gelt und
 - - - - - le, dass rings - - - - - um

Z. H.
C. H.
sfz

poco rit.

Sopr.
bricht die Wel - - - - - ze, dass

M. Sopr.
leuch - - - - - let und far - - - - -

fz.

p

Etwas ruhiger (♩ = 63)

Sopr.
rings - - - - - um leuchtet und

M. Sopr.
big glit - - - - - zert die Luft

mp

Ob. II. VI. mp

Vle. Solo p

II. VI. (mp)

B. Kl.

13

Sopr.
far - - - - - big glitzert die näh - - - - -

M. Sopr.

13

cresc.

Br.

II. VI. cel. Hfe.

pp

E. Hr.

p

(mf)

Stk. 1. 2.

U.E. 7521.

ren - de Luft ; daß

Den Strahl - der Son - ne spie - gelt die

Den Strahl der Son - ne spie - gelt und bricht die

I. Vl.

Hrf.

II. Viol.

Fl. Ob.

Trp.

B. Kl.

rings - un leuch - tet und far -

pp

Wel. le,

Wel. le, daß rings -

I. Viol. dazu

Fl. Ob.

Br. Hrf.

mf

crass.

pp

Handwritten musical score for a piece titled "Die Luft um leuchtet und". The score is written on five staves. The first three staves are vocal parts, and the last two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The lyrics are written below the vocal staves: "big glit - zert die Luft", "daß rings - um leuch - - - - - tet und", and "um leuch. - - - - - tet,". The piano part includes markings for "Hr." and "Rp." and features complex chordal textures and arpeggiated figures. The score is written in ink on aged paper.

allmählich et-

die nährende, nah - - -

far - - - - - 3 big glit - - - zert die näh - - - ren - de

und far - - - - - big glit - - -

Handwritten musical score for Violin II, Flute, and Clarinet. The score is written on two staves. The top staff is for Violin II (Viol.) and the bottom staff is for Flute (Fl.) and Clarinet (Clar.). The key signature is D major (two sharps). The time signature is 4/4. The tempo is marked 'mp' (moderato piano). The score includes various musical notations such as notes, rests, and dynamic markings like 'mf cresc.' (mezzo-forte crescendo). There are also some handwritten annotations and corrections, including a large '9' and a '3' in the Flute part.

- was ruhiger - - -

ren- de Luft,

Luft,

die

zert die nãh. - - - ren- de Luft,

Trp.

Hörn.

Fag.

ritard. molto - - -

(get.)

die

nãh. - - - ren - de

*(sehr ruhig)**(get.) p*

First system of the musical score. It includes three vocal staves and piano accompaniment. The vocal parts have the lyrics: "näh - - - - -", "näh - - - - -", and "daß - - - - - rings - - - - - um". The piano accompaniment features a complex texture with arpeggiated figures and triplets. Instrument labels include "II. Viol.", "Hr. Br.", and "Hrfe.".

zurückhaltend

Second system of the musical score. It includes three vocal staves and piano accompaniment. The vocal parts have the lyrics: "ren - - - - - de - - - - - (f)", "ren - - - - - de - - - - - (f)", and "leuch - - - - - tet - - - - - die - - - - - (f)". The piano accompaniment continues with arpeggiated figures and triplets, marked with "p cresc. molto".

cel. Vlc pizz.

Hr. gest.

pp

mp

13 17 13 17

Sehr langsam (ganz frei) (♩ = 42)

Solo-
sopran

mp

In uns — be- schaut sich

(Hr.)

2 Solo Viol.

Hrfe. gliss.

pp dolce

Klar.

Br. Solo

Hrfe. Vlc.

10 3 3

Solo-
S. prän

in neu . . . en Ge - - stal - - ten ,

(Str. soli)

sfz p

mp

Ver. Solo Klar.

3 3 3

Solo-Sopran

in wech - - seln - den Zei - - - - - ten der

(alle str.)

mp

(Pia.)

Solo-Sopran

dau - - - - - ern - de Gott

Mezzo-Sopran

In uns be - schaut

Alt

(get.)

In uns be - schaut sich

15 im Tempo (♩ = 48)

15

rit.

mp

(Mor.)

Hfe.

Solo-Sopr.

zurückhaltend

molto rit.

Mezzo-Sopr.

sich der dau - - - - - ern - de

Alt

der dau - - - - - ern - de

Pos. *pp marc.*

Hf.

Hfe.

13

cresc. mf

5

Sehr ruhig (♩ = 52)

Mezzo-sopran
Ait.

pp
Gott.

pp
Gott.

mp
B.

pp
(Blech)

(p)
Hrf.

(mp)
Hrf.

3 mp
Mar.

3 p

3
Br.

3
Hrf.

3
B. Mar.

13 7 6

Immer ruhiger

2 II. Viol.

pp

3

3
Vol. Hb.

3
Hr.

3

Sehr langsam (♩ = 48)

II. Vi. ppp

3 p. H.

p. H.

II. Viol. 3

(Hr.)

Br.

Hr. Hfo. Tamtam

2. H.

16 $\text{♩} = 50$

p Es ruht — der Hauch;

p Es ruht — der Hauch

16

pp

Viol.

Hr.

Hr.

es ruht —

und lang — — — sam glät — — — tet

p Es ruht — der Hauch —

fl. *1. H. übergreifen* *1. H.* *1. Vl.* *rubato*

p *B. Mar.* *Hr.*

der Hauch und langsam glät - - - - - tet sich die

sich die Wel - - le; es ruht der Hauch und

und lang - - - - - sam - glät - - - - - tet

I. V.

Mar. Hfo. *Hr.* *Br.* *gest. Hr. Hfo.* *Vol.*

Wel - - - - - le - - - - - zur eb - - - - - en - en

langsam glät - - tet sich die Wel - - - - - le zur eb - - - - -

sich die Wel - - - - - le zur eb - - - - - en - - - - - (get.)

rubato *pp* *Vol. Hr. mp aspr.*

Flä - - - che.

enen Flä - - - che;

Flä - - - che.

Fl. mp esp.

I. Vi. Br.

mf

Hfe. (mp)

Hfe. (mp)

Fl. Hr.

17 *Etwas bewegter* (♩ = 58)

Mezzo-
sopran

gva - - -

pp

Fl.

Hfe

2 Vi. Solo

Mezzo-
sopran.

was tau - - -

send - fack

Br. Solo

Br. Klar.

Fl.

Klar.

Blaskap. Hfe.

I. Vi.

Klar.

Vol.

Solo Sopr.

Mezzo Sopr.

Alt

schil - lernd die ein zel - nen

pp cresc. mp E. Hz.

cel.

was lau - send - fah schil lernd

frau - te, die

was lau - send - fah

pp

Mf. Br. Har.

Mf. Glocksp.

unmerklich drängend. (♩ = ungefähr 63).

cresc.
die ein- . . . zel- nen freu- . . . te . . . ,

mf cresc.
ein zel- nen freu- . . . te,

mf
schil- . . lernd die ein- zel- nen freu- . . . te . . . ,

p
I. D. V.
Hr. D. Klar.
Hr. Br.

18 Festes, ruhiges Tempo. (♩ = 66)

mp
steht in kla . . . rem Bil- . . . de

mp
steht in kla . . rem Bil- . . .

mp
steht in kla . . . rem Bil- . . . de

mp
Hr. Br.
Hr. D. Klar.
Hr. Br.
Hr. D. Klar.
Hr. Br.

als Gan- zes

de als Gan- zes vor der

(get. I.) als Gan- zes vor der

(II.) steht als Gan- zes

vor der See le der Welt;

See le der Welt;

I. See le der Welt;

II. vor der See le der Welt

I. VI.

II. VI.

f cresc.

Pos.

Trp.

etwas anhaltend - - -

von der See - - - le

als Gan - - - zes in kla - - - rem

hla - - - rem Bil - - - de von der See - - -

als Gan - - - zes von der See - - -

Br. mp.

Vcl. Hr.

f cresc. (2 Hr.)

P. Phr.

Tba. B. M. Str. f

im Tempo

(get.)

der Welt - - -

in kla - - -

le der Welt - - -

Hr. sfz

ff v.o.

2. Hr.

E. Hr. Har. Fag.

Vic.

allmählich ruhiger - - - - -

Mezzo-
sopran

mf *p*

rem Bil de

I. II. VI.

(Hr.)

6

Hr. Vol.

Mezzo-
sopran

p

vor der See le

(Hr. Vlc.)

dim.

Vlc. Fag. Hfe.

[19] *Ruhiger* (♩ = 54)

Mezzo-
sopran

pp

der Welt.

ob.

p

I. VI.

Thp. mf

cresc.

Vlc. Hfe.

Etwas drängend

Solo-
sopran

p

mf

Wir a ber le ben

pp sub.

(Trp 5f)

cresc.

f

(Klar. d'm.)

Hr.
Br.
Vic.
Hfe.

Vic.
Tag.

Solo-
sopran

im ver. glei chen den Au ge des

flüchtig
Klar. *ppp*

Vic.
B Klar

E.H.
Hr.
Br.

Ruhig bewegt.

psw.

E wi - gen;

Solo-
sopran

Mezzo-
sopran

p

Wir a - ber le ben

pp
I. II.
VL.

Hr. E. Hr.

p
Br.

Hr.
Vic.

Hfe.

im ver - glei - - - - - chen-den Au - - - - -

mp Wir a - ber le - - - - - ben

mf I. VI.

mf II. VI.

Vic. Hr.

ge des

im ver - glei - - - - - chen-den Au - - - - -

Vic. Fag.

unmerklich drängend

mf Wir a-ber le - - - ben im ver - glei - - - chen - den

mf E - - - - - wi - gen ;

mf - ge, im Au - - - - - ge des E - - - - - wi - - - gen —

mp

Hr.

Br.

Vol. B. M.

Fag. Vic. Hob.

[20] (♩ = 69)

Au - - - - - ge - des E - - - - - wi - - - - - gen —

wir a-ber le - - - - - ben im ver - glei - - - - - chen —

le - - - - - ben wir—;

[20]

Hr.

Br.

espr.

Vlc. Fag.

f

mf

f

Etwas breiter (unmerklich) und sehr warm.
(♩ = 60)

Sopran
I. im Au - - - ge, im ver - glei - - - chen - den Au - - - ge des
II. im Au - - - ge, im ver

Mezzo-sopr.
den Au - - - ge des E - - - wi - - - gen;

Alt.
I. *mf* Wir - a - - ber le - ben im Au - - - ge
II. *mf* Wir - a - - ber le - - - ben im -

cresc.

Br. Hr.

Tempo! (wie früher)

Sopran
sub.p. E - - - - - wigen le - - - - -
sub. *mp* glei - - - chen - den Au - - - - - ge

Mezzo-sopr.
mf wir - a - - ber

I. Alt.
sub.p. im ver - - - glei - - - - - chen - den
II. sub.p. *mf* ge,

cresc.

Br. fag.

Sopran

Mezzo-sopr.

Alt

mf ben, le - ben wir

des E. - wi - gen'

le - ben im ver -

Au - - - ge im Aug'

im ver - glei - chen - den Aug' des

Hbl. Str.

Br. Hr.

sf

3

f

le - ben

le - ben wir,

glei - chen - den Au - - - ge

des E. - w'gen,

E. - wi - gen.

Hbl. Str.

Br. Klar. Fag.

E.H.

6

7

*molto riten.**(Anhaltend!)*

Sopran
im ver - glei - chen - den Au - ge des

Mezzo-
Sopr.
le - ben im Au - ge des

Alt.
im Aug' des

im ver - glei - chen - den Aug' des

im Au - ge des

ff cresc.

Trp.

Br.

21 *Tempo (sehr drängend) (♩ = 92)*

I.
Sopran
E - - - - - wi -

Mezzo-
Sopr.
E - - - - - wi -

Alt.
E - - - - - wi -

21

ff v.o.

Trp.

Br.

Trp.

Br.

*molto stringendo**Einhaltend !*

Sopran

Mezzo-sopr.

Alt

gen

gen

gen

Hbl. Str. Trp.

sfz *ff cresc.*

Br. Klar. Fag. B. Klar.

H. I. J. VI. Klar. Br.

sfz

Pesante (♩ = 66)*molto rit.*

(tr)

(Hr. Pos.)

ff

6

*Tempo**molto riten.*

Hbl. Str.

Trp. (B)

ff

Vic. B. Kl. Fag.

*Tempo**ritard.*

Piano introduction. The right hand features a triplet of eighth notes. The left hand has a complex, chromatic bass line. The tempo is marked *Tempo* and the ending is marked *ritard.*

sehr zögernd Ruhige Bewegung (♩ = 56)

Piano section. The right hand has a melodic line with a fermata. The left hand features a complex, chromatic bass line. The tempo is marked *sehr zögernd Ruhige Bewegung* (♩ = 56). The section includes markings for *sempress* and *pp subito str.*

Solo-
Sopran

22

*(Warm)**mp*

Le - - - - - ben - - - - - ist

Piano accompaniment for the vocal line. The right hand has a melodic line with a fermata. The left hand features a complex, chromatic bass line. The tempo is marked *sehr zögernd Ruhige Bewegung* (♩ = 56).

pp

Schein

und

Schein

Piano section. The right hand has a melodic line with a fermata. The left hand features a complex, chromatic bass line. The tempo is marked *sehr zögernd Ruhige Bewegung* (♩ = 56). The section includes markings for *pp* and *Solo-Vl.*

Solo-Sopran

f ist Le- - - - - den. *mf* Feut - - - - - euch,

Solo-Sopran

pp I - - - - - do - - - - - (*pppp rmp*)

von hier ab ununterbrochen steigend

Solo-Sopran

nen - - - - - !

8va

p (Hr.)

(Mar.)

mp Mar.

Vlc. pizz. B. Kl. *sf*

M. Fl. I. II. VI.

p

mp Mar. (Br.)

mf

(Mar.)

I. II. VI.

8va (Br.)

mf cresc.

f

unmerklich zögernd

M. 8va. Br.

Hr.

f

f

Hfe.

(Hfen. etc. simile)

23 Festes, wiegendes Tempo (♩ = 66)

Sopran

pp
mp
f
2 Hfen. gliss.

Sopran

gol - de - nen Schein - - - - - schwin - - - - -

2 Solo Vl.
pp
f
2 Hfen. gliss.

Sopran

- - - den wir se - - - - - lig und schei - - - - - nen

pp
mp
f
2 Solo Vl.
2 Hfen. gliss.

(etwas(ummerklich)

Sopran

wei- - - - - ter dem hö- - - - - heren Au - - - - ge zu

Piano accompaniment for the first system. The score includes parts for strings (Str. Hr.), woodwinds (Ob., Fl., II. V.), and brass (I. V.). The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mf* and *p*. The key signature is three sharps (F#, C#, G#).

zögernd - - - - -

Ruhig (♩ = 60)

Sopran

hö- - - - - he-rem Le- - - - - ben;

Mezzo-
Sopr.

Im gol- - - de-nen Schein schwinden wir

I.

Alt.

Im gol- - - de-nen Schein schwinden wir

II.

Im gol- - - de-nen Schein schwinden wir

Piano accompaniment for the second system. The score includes parts for strings (Str. Hr.), woodwinds (II. V.), and brass (Br.). The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mf* and *p*. The key signature is three sharps (F#, C#, G#).

24 *Wieder im Tempo* *mp* *mf* 3

Solo-Sopran

Sopran

Mezzo-Sopr.

Alt

I. VI.

B. H.

Solo-Sopr.

Sopr.

Mezzo-Sopr.

I. Alt

II.

(Hr.)

cresc.

da Br.

(tr) I. H.

Freut euch, I -

im gol - de - nen Schein

se - lig und schei - nen wei - - - - - ter,

se - - - - - lig und schei - nen wei - - - - - ter,

se - - - - - lig und schei - nen wei - - - - - ter,

do - - - - - nen, im e - - - - - wi - gen

schwin - - - - - den wir se - - - - - lig dem hö - he - ren Au - - - - - ge zu

wei - - - - - ter dem hö - he - ren Au - - - - - ge zu

wei - - - - - ter dem hö - he - ren Au - - - - - ge zu

U. E. 7527.

I. Solo-Sopran

Schein *mf*

II.

Sopr.

Freut euch, J-

Mezzo-Sopr.

ha- ho- he- rem

Alt

ha- ho- he- rem

Mar. Br. II. VI. Br. Vl.

f (warm)

I. Solo-sopr.

II.

Sopr.

do - nen im

Mezzo-Sopr.

Lo - ben

Alt

Lo - ben; Freut

Mar. 3 Hr. Vl.

Haum merklich bewegter

Soll

(mp) Se - - - - - lig - - - - -

(mp) Se - - - - - lig - - - - -

p gol - - de - nen Schein - - - - -

Ciol *p* gol - - de - nen Schein - - - - -

Schein
(gol.) gol - - de - nen Schein - - - - -

pp *sfz* *II. VI.*

sfz

zurückhaltend - : - - - - -

Ruhig. (♩ = 60)

Soli

I.

Sopr.

II.

Mezzo-
Sopr.

Alt.

- da - - - - - nen, im e - - - - -

do - - - - - nen, im e - - - - -

- - - - - ben im e - - - - -

- - - - - ben im e - - - - -

zu ho" - - - - - herm, e - - - - -

di - - - - - herm im e - - - - -

do - - - - - nen - - - - - , im

Cel. 8va
Hlar.Hlar.
II. VI.Fl.
II. VI.
Br.

I. VI.

*ritard.**molto*

Handwritten musical score for a vocal ensemble and piano. The score consists of two systems. The first system has seven staves, each with a vocal line and a piano accompaniment line. The vocal lines are marked with "wi" and "gen" and have long horizontal lines indicating sustained notes. The piano accompaniment lines feature various musical notations including notes, rests, and dynamic markings like "pp". The second system has three staves. The top staff is a vocal line with a melodic line and a piano accompaniment line. The middle staff is a piano accompaniment line with a melodic line and a piano accompaniment line. The bottom staff is a piano accompaniment line with a melodic line and a piano accompaniment line. The second system includes dynamic markings like "ff" and "f", and a section marked "I. VI.".

26 *Tempo wie zu Anfang des Stückes.*

Soli *pp*

Sopr. *(get.) pp* *Schein*

Mezzo-Sopr. *pp* *Le*

Alt. *get. pp* *Schein*

26 *gan - (a)*

p I. VI. 3 Cel. *2. Hfen.* *p. H.* *2. II. VI.* *Br. Solo* *H/or.*

Sopr.

Mezzo-Sopr. *ben*

Alt.

gan *p. H.* *mf warn* *J. U. Viol.* *Br.* *Hfen. gtrss. 12*

Chor

First system of the musical score. It includes a choir part with three staves (soprano, alto, and tenor/bass) and a piano accompaniment with two staves (treble and bass). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a melodic line in the right hand and a more active line in the left hand, with dynamic markings *pp* and *mf*. The word *Str. More.* is written below the piano staves.

unmerklich bewegter

Second system of the musical score. It includes woodwind parts (flute, oboe, clarinet, bassoon), string parts (violin I, violin II, viola, cello, double bass), and a piano accompaniment. The key signature remains three sharps and the time signature is 4/4. The woodwinds and strings have various dynamic markings including *pp*, *mf*, *sf*, and *pp*. The piano part continues with complex textures. The word *Str. More.* is also present at the bottom of the system.

27 Wieder ganz ruhig. (♩ = 60)

Handwritten musical score for a string quartet, measures 27-31. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a tempo of 60 beats per minute. The first system shows the strings with a "lig" (ligature) marking. The second system includes a "Solo VI." section for the first violin and a "2 I. VI. Solo 3" section for the second violin. The third system has a "pizz." (pizzicato) marking for the first violin and a "Br. pizz." (bassoon pizzicato) marking. The fourth system is marked "Immer langsamer" (Always slower) and "ppp" (pianissimo). The fifth system shows a "Lig" marking. The sixth system has a "p" (piano) marking. The score ends with a double bar line and the number 13.

Handwritten musical score for Soprano and Piano.

Top System: Soprano part with notes and slurs. Piano accompaniment with chords and slurs. Markings: *lig.*, *lig.*, *gva*, *dim.*, *(Hfe)*.

Middle System: Soprano part with notes and slurs. Piano accompaniment with chords and slurs. Markings: *sehr zögernd (I. Hälfte)*, **28** *Sehr ruhig*, *(eventuell nur I. Solo)*, *ppp*, *sc*, *I. VI.*, *pp Hfe.*, *13*, *17*, *Vic. Hb.*, *ppp*.

Bottom System: Soprano part with notes and slurs. Piano accompaniment with chords and slurs. Markings: *(sich verlierend)*, *zurückhaltend*, *gva*, *lig.*, *gva*, *15*, *pp*, *Br.*, *3. VI. Solo Cel.*, *Br.*.

First system of the musical score. It features a grand staff with two staves. The music is in 4/4 time and includes various musical notations such as triplets, slurs, and dynamic markings. The tempo is marked *gva* (grave) and the dynamics include *dim. sempre*.

Immer ruhiger, bis zum Schluß.

Second system of the musical score. It continues the piece with a grand staff. The tempo remains *gva*. There are markings for *Fl.* (Flute) and *2 VI. Solo* (Second Violin Solo). The system concludes with a *Solo VI. II. VI.* (Solo Violin II) marking.

Third system of the musical score. This system is more complex, featuring multiple staves and instruments. It includes markings for *I. VI.* (First Violin), *Fl.* (Flute), *Hfe. gliss.* (Harp Glissando), and *Cel.* (Cello). The tempo is still *gva*. The system ends with a *(70)* marking.

Fourth system of the musical score. It features a grand staff with two staves. The tempo is *gva*. The system includes markings for *pop* (piano) and *Glacksp.* (Glissando). The system concludes with a *pop* marking.





